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PLAZA ART GALLERIES

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DRAWINGS IN WATERCOLOR GOUACHE, PENCIL, & OTHER MEDIA

OF

J. M. W. TURNER

(1775-1851)

THE PROPERTY OF

JOHN ANDERSON, JR.

FOUNDER OF THE ANDERSON GALLERIES
AUTHOR OF "THE UNKNOWN TURNER"

PUBLIC SALE NO. 1767

TO BE SOLD AT PUBLIC AUCTION

THURSDAY EVENING, MARCH 30TH, 1939
AT 8 O'CLOCK

PLAZA ART GALLERIES, INC.
9, 11 AND 13 EAST 59TH STREET
NEW YORK CITY

Dear:

We wish to call your attention to # 65. Thanks in your.

Plaza Art Galleries

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THURSDAY EVENING, MARCH 30TH, 1939

AT 8 O'CLOCK

ON EXHIBITION

SUNDAY, MARCH 26TH, 1939, FROM 2 TO 5 P. M.

AND DAILY THEREAFTER UNTIL TIME OF SALE

FROM 9 A. M. TO 6 P. M.

SALE CONDUCTED BY

EDWARD P. AND WILLIAM H. O'REILLY

AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the purchase; if they are not removed in this time, the purchase may be cancelled at discretion of Auctioneer; The Plaza Art Galleries, Inc. assumes no responsibility for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify The Plaza Art Galleries, Inc., of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: The records of the Auctioneers and The Plaza Art Galleries, Inc., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damages shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of two per cent (2%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. and W. H. O'REILLY, Auctioneers.

FOREWORD

AT the present time, exhibitions are being held in four European Countries of Water Colors and other Drawings, made by the world famous artist, J. M. W. Turner, on the occasions of his visits to those countries.

They are exclusively Landscape Drawings, and their value, both as to the scenes depicted and the high quality of art employed in their making, was quickly recognized and fully appreciated.

They formed a portion of the collection from which the Drawings and Sketches, now offered for sale, have also been taken.

A large proportion of the beautiful and interesting items appearing in this catalogue came from two notable private collections—that of the Landseer Family, and the one formed by George Jones, R.A., Turner's friend and Executor.

An exceptional opportunity is now presented to the public for the acquisition of representative and choice examples of the art of the great master.

PLAZA ART GALLERIES, INC.

THE ALEXANDER PRESS
114-116 WEST 27TH STREET
NEW YORK

THURSDAY EVENING, MARCH 30TH, 1939

AT 8 O'CLOCK

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1. FINE GOUACHE DRAWING OF THE BAY OF NAPLES. 1834

Height, 9½ inches; width, 12¾ inches

Turner learned the art of painting in this medium from the Italians, and, in time, excelled them. Nearly all of his drawings in gouache were made on the occasions of his visits to Italy.

2. A CHARACTERISTIC MARINE DRAWING BY TURNER. 1824

A variety of ships, sailboats, and others, in the River Mersey, with the Rock Light House in the distance. Figures on the small boats. *Water Color: Height, 7 inches; width, 10¾ inches*

Title on the back, in Turner's handwriting.

3. BEAUTIFUL FLOWERS AND AN INTERESTING LANDSCAPE. 1826-1838

A. A FINE GROUP OF FLOWERS

Water Color: Height, 7¼ inches; width, 5¼ inches

B. A PENCIL DRAWING OF AN ENGLISH COUNTRY SCENE

With typical old-time cottage, with walled garden. Turner has made a portrait of himself seated at the roadside, making the picture. *Water Color: Height, 7½ inches; width, 10 inches*

4. TURNERESQUE DRAWING OF KILCHURN CASTLE, ON LOCH AWE, IN SCOTLAND. 1843

This lake and old castle made a special appeal to Turner, and he made a number of drawings of it, from different viewpoints, and in a variety of mediums.

Wash Drawing: Height, 18½ inches; width, 23½ inches

The title, on margin, is in Turner's handwriting.

5. TURNER'S HUMOROUS ILLUSTRATION TO GRAY'S FAMOUS "ELEGY WRITTEN IN A COUNTRY CHURCHYARD." 1842

"And lemoncholy marked 'em for her own."

Gray's L.E.G. New reading.

Pen and Ink Drawing: Height, 4 inches; width, 5¾ inches

The text accompanied with Turner's drawing of the three lemons, made into three faces.

6. VIEWS IN LONDON PARKS

A. REGENT'S PARK. 1846

B. KENSINGTON GARDENS. 1847

Water Colors: Height, 5 inches; width, 8 inches

Titles and dates on backs are in Turner's handwriting, and are similar to those in the collection of his friend, Sir Charles L. Eastlake.

7. A SPANISH STREET MERCHANT, WITH HIS DONKEY AND BASKET. 1842

Water Color: Height, 9½ inches; width, 12½ inches

8. A TURNER ALBUM, MADE FOR SOME PATRON. 1843-1848

Flower pieces, with butterfly; Caricature of "High Life," *with title in Turner's handwriting;* Oil Marine sketch; Landscapes; Two drawings of Sheep, etc. Together 11 items.

9. TURNER'S CUT-OUT PORTRAIT OF MR. PICKWICK. 1842

Turner was a great admirer of Charles Dickens, and also took pride in his skillful making of cut-out pictures. That accounts for the particularly fine example now offered. The lettering, "Mr. Pickwick," was done by Turner.

Height, 9¼ inches; width, 7¼ inches

The portrait was reproduced in "The Unknown Turner," 1926.

10. BEAUTIFUL VIEW OF A CONTINENTAL LAKE. 1834

Old castle overlooking the lake. Mountain in background. Boats, cattle, etc. Sky effects.

Water Color: Height, 7 inches; width, 10 inches

11. TURNER ILLUSTRATES A POEM THAT PLEASED HIM. 1838

When the artist read that beautiful poem on "A Bird's Nest," by James Hurdis, he was so impressed that he copied the words of the poem on a blank leaf of an album he was making up for one of his lady patrons, and headed it with a water color drawing of a bird's nest, surrounded with flowers and with four eggs in it.

Height, 9¼ inches; width, 7¼ inches

This illustrates Turner himself as well as a bird's nest.

12. TURNER'S "VESUVIUS IN ERUPTION." 1834

The artist was in Naples in this year, and this striking representation of the active volcano is doubtless in accordance with his actual vision.

Gouache: Height, 8½ inches; width, 11¾ inches

13. TURNER'S ILLUSTRATION TO SHAKESPEARE'S "TWO GENTLEMEN OF VERONA." 1843

Julia: *"This ring I gave him when he parted from me,"* etc. Four lines.

Water Color: Height, 14 inches; width, 10½ inches

The text is in Turner's handwriting.

14. THE POPE'S PALACE AT AVIGNON. 1838

The palace is seen at the left, the city at the right, with winding river in the distance. Divided in centre, as was Turner's custom.

Wash Drawing: Height, 7 inches; width, 20½ inches

Title, on back, in Turner's handwriting. This drawing should be in the Vatican at Rome.

15. TWO OF ENGLAND'S SCENIC ATTRACTIONS. 1828-1831

A. WINDSOR CASTLE FROM THE RIVER

Water Color: Height, 4¼ inches; width, 6½ inches

B. HAMPSTEAD HEATH

A typical view, of and from, the Heath.

Water Color: Height, 5½ inches; width, 7½ inches

Both drawings have on their backs the title, in Turner's handwriting.

16. A Turner Drawing Which Formerly Belonged to John Howard Payne, Author of "Home, Sweet Home." 1842

This, possibly, is a scene in Tunis, where Payne was American Consul for years. He died there and was buried in the local cemetery. Years after, through the generosity of W. W. Corcoran, the remains were disinterred, and removed to Washington.

Water Color: Height, 5¾ inches; width, 4½ inches

This drawing was found in the personal album of John Howard Payne.

17. Turneresque Combination of Lake and Mountain Scenery. 1828

With tree, figures and a boat. The sky effects are notable.

Water Color: Height, 10 inches; width, 14 inches

18. Lake of Lucerne, from Fluellen. 1842

Shows the ridge by the mountain side, which with its roadway offers a special attraction to pedestrians who desire to view the lake and its beautiful surroundings at its best.

Wash Drawing: Height, 18 inches; width, 15 inches

The title is in Turner's handwriting.

19. Kenilworth Castle, and Steephill Castle. 1842-1843

A. Kenilworth Castle

Kenilworth has now become, by gift, a possession of the English nation.

Water Color: Height, 4½ inches; width, 7 inches

B. Steephill Castle

On the Isle of Wight, the castle was owned and occupied for many years by the well-known American merchant, John Morgan Richards. *Water Color: Height, 5½ inches; width, 9 inches*

Turner states on the back of the Steephill drawing that he made it from a sketch by a person he names, but the name cannot be made out.

20. MARINE VIEW, OFF THE ISLE OF WIGHT. 1838

A variety of sailboats, in comparatively smooth water.

Water Color: Height, 4 inches; width, 6 inches

One of the rare instances where Turner signed a drawing on its lower margin with his penciled initials.

21. ROUEN CATHEDRAL. 1838

A Turneresque water color drawing of this famous cathedral, antedating the work of Monet, Renoir, and the others of their school by forty years.

Water Color: Height, 10 inches; width, 7 inches

Reproduced in "The Unknown Turner," 1926.

22. TWO DRAWINGS OF BRIGHTON, THE GREAT ENGLISH WATERING PLACE. 1825-1847.

(Smaller). *Water Color: Height, 3½ inches; width, 6½ inches*

(Larger). *Pastel: Height, 8½ inches; width, 11 inches*

Titles and dates are in Turner's handwriting. Both drawings came from the collection of George Jones, R.A., Turner's Friend and Executor.

23. IFFLEY, ON THE THAMES. 1848

This charming place is noted for its church and mill. It is only two miles from Oxford, and either a walk or a boat trip from there to Iffley is considered as "one of the things to do."

Water Color: Height, 7 inches; width, 10 inches

24. REMARKABLE PANORAMIC DRAWING WITH PEN AND INK.—CAPO DI MONTE, NAPOLI. 1843

It presents a strikingly comprehensive view of the City of Naples and its surroundings, with the bay beyond, with its boats, etc. Attention is invited to the amazing architectural details.

Height, 10 inches; width, 58 inches

Title on margin in Turner's handwriting.

25. TURNER AND THE SIMCOE FAMILY. 1828-1834

A. WOLFORD LODGE, IN DEVONSHIRE, ENGLAND

The home of the Simcoe Family.

Fine Sepia: Height, 3¾ inches; width, 6¼ inches

B. PENCIL DRAWING OF A TREE

Height, 4¾ inches; width, 3¼ inches

Turner made the drawing of the tree for Miss Sophia Simcoe, of whom he was very fond. On the back appears, in his handwriting, these lines of his own composition, to accompany the gift of the tree:

"Dear Sophie
By this Tree,
Made for Thee
Remember Me."

26. FINE CHALK DRAWING OF THE HEAD OF A DOG. 1828

Doubtless a pet of Turner's own family, while they were living in Twickenham. *Height, 11¼ inches; width, 15¼ inches*

27. LITHOGRAPH MADE BY TURNER. 1824

A travelling stage coach of the period, drawn by four horses, and numerous male passengers on top, in their regulation high hats. *Height, 12½ inches; width, 16 inches*

Reproduced in "The Unknown Turner," 1926.

28. PORTRAIT BY TURNER. 1843

It is not surprising that one who learned the art of portrait painting from Sir Joshua Reynolds should have made *this* portrait. The identity of the young man is not known.

Water Color: Height, 12½ inches; width, 10¼ inches

Turner's hidden signature and date are in the black centres of the eyes. The date in the one at left; the signature (two lines) in the one at right.

29. A SPECIMEN OF THE SCENERY OF NORWAY. 1849

GEIRANGER FIORD, with floating clouds on the mountain tops, a waterfall, and a steamer making its way through the water.

Water Color: Height, 14¾ inches; width, 9¾ inches

30. TURNER'S BEAUTIFUL SEPIA DRAWING OF A FIREPLACE. 1829

This drawing depicts a fireplace he saw in the home of a patron. Two fine female figures at sides of the open fireplace, and a large group of figures, mostly children, over it.

Height, 17 inches; width, 25½ inches

The fireplace was probably in the home of Dr. Monro, who was a great lover of the arts, and who was one of Turner's earliest and closest friends and patrons.

31. TYPICAL SCENE ON THE RIVER RHINE. 1842

Various sailing craft are seen on the river, together with a lumber raft. Beyond, on a hill, one of the famous old castles is seen. The exact location is unknown.

Water Color: Height, 7 inches; width, 10¼ inches

32. TWO SCENES OF HYDE PARK. 1844

In one adults and children are walking on the pathways, in the other they are lying on the grass.

Water Colors: Height, 4½ inches; width, 6 inches
Height, 4½ inches; width, 7¼ inches

The title is given in Turner's own handwriting: "Both in Hyde Park, 1844."

33. A SUPERB EXAMPLE OF DRAWING WITH A LEAD PENCIL. 1832

Turner's copy of the famous painting of two children, by his friend, Sir Thomas Lawrence.

Height, 17 inches; width, 13¼ inches

Sir Charles Holroyd has written most enthusiastically regarding the beauty and quality of Turner's lead pencil work and J. D. Harding has stated, in his work on the subject, "The Lead Pencil is the most valuable instrument in Art."

34. A GYPSY SCENE. 1842

Beautiful colorful landscape, with lake in centre and mountain beyond. A group of gypsies are seated, with their belongings on the roadside; a woman and child passing on the other side.

Water Color: Height, 8¼ inches; width, 12½ inches

Turner always had a particular interest in Gypsies, and made quite a number of drawings of them.

35. Two Views of Bruges, Belgium. 1838-1842

In 1838 Turner visited Bruges and made a fine water color drawing of one its picturesque streets, with the cathedral in the background. Later, by an error of a publisher, this drawing was engraved by W. Henshell and included in a volume of landscapes as the work of R. P. Bonnington. It was doubtless brought to Turner's notice.

In 1842, Turner again visited Bruges, and remembering the incident referred to, went to the same spot, and made another drawing of it, picturing the same buildings, but differing in various ways from the one first made. It is most interesting to note the changes.

The two drawings are now offered together. On the back appears the engraving of the subject wrongly attributed to Bonnington. 1838. *Height, 6 inches; width, 4½ inches*
1842. *Height, 8½ inches; width, 6 inches*

36. Picturesque View of a Lake and Mountains in the Austrian Tyrol. 1842

This drawing was one of the group made by Turner on his visit to Austria in this year. The drawing is unnamed, but its unusual natural and architectural effects make it desirable nevertheless. *Water Color: Height, 15½ inches; width, 22¼ inches*

The companion piece, of Salzburg, was purchased by the friends of Toscanini, and presented to him.

37. One of Turner's "Field Sports" Drawings. 1828

A huntsman with his two dogs in an open field coming within sight of some game birds. Fine pencil work, with color added.
Height, 6¼ inches; width, 9¼ inches

38. Robert Burns and Melrose Abbey. 1831-1843

A. Melrose Abbey by Moonlight

Pencil Drawing: Height, 5½ inches; width, 7½ inches

B. The House in which Robert Burns was Born, in Ayr
With four written lines beneath the fine pencil drawing, giving the details of his life and death.

Height, 6½ inches; width, 7½ inches

The lines are in Turner's handwriting.

39. Coast Scene at Bognor, in Sussex, England. 1826

When very ill, the late King George V chose Bognor as a place likely to facilitate his recovery, and he spent a long period of time there with Queen Mary, and duly recovered. The place is now named Bognor Regis.

Water Color: Height, 7½ inches; width, 12¼ inches

40. Bay of Naples, Italy. 1834

Fine gouache drawing of the bay, with Mount Vesuvius in the distance. It was made when the British navy had arranged for a friendly interchange of visits, and a number of the warships pictured in the drawing carry the British flag.

Height, 16½ inches; width, 24½ inches

41. Two Drawings

A. Bullfinch. 1827

A fine representation of a bullfinch in its natural colors.

Water Color: Height, 4 inches; width, 7 inches

B. Apples. 1837

A couple of apples on the branch of a tree, with surrounding leaves. *Water Color: Height, 11 inches; width, 8½ inches*

42. ONE OF TURNER'S SATIRICAL DRAWINGS. 1824

"THE LOVES AND GRACES." Three overdressed couples dancing. Turner's satire on many of the nobodies who then constituted "Society."

Water Color: Height, 9½ inches; width, 13 inches

The title is in Turner's handwriting.

43. FINE COMBINATION LANDSCAPE. 1843

A valley stream, flowing between and over a mass of rocks; trees on both sides, and a high mountain beyond.

Water Color: Height, 14½ inches; width, 11 inches

44. REMARKABLE EXAMPLE OF TURNER'S WORK WITH A LEAD PENCIL. 1824

"TORRENT ON BEN VORLICH." A wonderful combination of mountainside waterfalls.

Height, 12¾ inches; width, 10 inches

The title is in Turner's handwriting.

45. FINE PENCIL PORTRAIT OF ELIZABETH ALBANO, MARCHIONESS OF BRISTOL. 1840

Height, 13½ inches; width, 10¾ inches

Title on back, in Turner's handwriting.

46. TURNER'S HUMOROUS ILLUSTRATIONS OF SHAKESPEARE'S PLAYS. 1842

Two scenes from "HAMLET," and one from "RICHARD III." Probably all that he ever made.

(Hamlet). *Wash and Color: Height, 4 inches; width, 5 inches*

(Richard III). *Height, 4 inches; width, 7 inches*

Titles are in Turner's handwriting.

47. ANDREA DEL SARTO. 1842

Portrait by Turner of the famous Italian painter, together with two original copies by Turner, in pencil, of "The Holy Family," one of the noted pictures by del Sarto.

(Portrait). *Water Color: Height, 7¼ inches; width, 5¾ inches*
("The Holy Family"). *Pencil: Height, 5 inches; width, 7 inches*

48. STRIKING SEPIA DRAWING OF THE FAMOUS PARTHENON IN ATHENS, GREECE, WITH ITS SURROUNDING RUINS. 1844

A group of natives are in the foreground, while mountains loom up in the distance. *Height, 19 inches; width, 28¾ inches*

49. TURNER'S DRAWINGS ON RICE PAPER, IN IMITATION OF THE CHINESE. 1828

A. TWO BIRDS

B. TWO FISHES

In natural colors. *Height, 8¼ inches; width, 10¾ inches*

50. ENGLISH RIVER SCENE, WITH FISHERMEN HAULING IN THE SEINE. 1834

The original smaller sized drawing, not proving altogether satisfying to Turner, he made the second and larger one. It is most interesting to note the improvements that were made by the artist.

Water Color: Height, 9½ inches; width, 12¼ inches

51. A CATHOLIC NUN AT HER DEVOTIONS. 1849

Seated at a table before a crucifix, in attitude of prayer, with beads in her hands.

Oil: Height, 14 inches; width, 10¼ inches

Distinctly reverential. Painted by Turner when 74 years old.

52. A BEAUTIFUL SCOTTISH LAKE. 1824

View of Lake Tulla, Argyllshire, in Scotland, possessing great charm, and but little known. Just the kind that Turner loved to reveal.

Water Color: Height, 7½ inches; width, 15 inches

53. TURNER'S BEAUTIFUL FLOWER ILLUSTRATION. 1848

On the border of the text of "Irreparableness," the poem by Mrs. Browning.

Water Color: Height, 15 inches; width, 10½ inches

The title is in Turner's lettering.

54. A PICTORIAL BIOSCOPE BY TURNER. 1820

Giving his viewpoint regarding life as he saw it when forty-five years old. It is divided into seven sectional periods: 1-10, Childhood; 10-20, Youth; 20-30, Manhood; 30-40, Vigor; 40-50, Maturity; 50-60, Decline 60-70, Decay. He saw nothing beyond 70, though much of his own remarkable work was done between 70 and 76.

The flowers with which he surrounds the bioscope begin with a tiny bud and develop period by period through full fruition to final withering decay at 70. It was a full-grown rose at 1820, when he made the drawing (aged 45).

Water Color: Height, 12½ inches width, 8¾ inches

55. OIL SKETCH, ON PREPARED PAPER. 1843

FAIRIES AT MOONLIGHT, ENJOYING THEMSELVES. In his humorous way, Turner has given the moon, eyes, nose and mouth. *Height, 7¼ inches; width, 10¼ inches*

56. SPORTING FIELD SCENE. 1842

Two horses, with huntsmen on their backs about to leap over field fences. A typical hunting scene of that early period.

Water Color: Height, 7 inches; width, 10½ inches

57. ST. MICHAEL'S MOUNT, OFF THE CORNISH COAST. 1843

A place of notable interest, not only for its historical associations, but also for its unusual seascape situation and attractions.

Water Color: Height, 8½ inches; width, 12½ inches

The title on the back is in Turner's handwriting.

58. Drawing by Turner in Illustration of "Don Quixote." 1825

The back of Sancho Panza is shown, also his donkey, but we do not see his face, as in another of Turner's drawings. Cervantes' work was one of the artist's favorites.

Water Color: Height, 14 inches; width, 11 inches

59. Turkish Character Sketch. 1844

A street vendor of jewelry in the streets of Constantinople, dressed in the costume of that period, with long pipe in mouth and jewels in hand.

Another full-length character sketch is on the back.

Water Color: Height, 10¼ inches; width, 7 inches

60. Outdoor Dancing Festivities in Spain. 1842

Water Color: Height, 9 inches; width, 13 inches

61. One of Turner's Own Sketch Books. 1828

Contains 11 original pencil sketches of places visited by him this year, in England. Only one bears a title, and that cannot be clearly identified. Two others bear the dates in Turner's handwriting. Four of the sketches are of water scenes, with an interesting variety of boats and figures.

Height, 9¼ inches; width, 11¾ inches

62. An Oil Painting by Turner. 1828

A view of an old temple at Rome, commonly called "Minerva Medico." *Height, 9¾ inches; width, 12¾ inches*

The title, as given above, is in Turner's handwriting.

[NUMBER 63]

63. TURNER'S PORTRAIT OF MISS SOPHIA SIMCOE, OF WOLFORD LODGE, DEVONSHIRE. 1827

This young lady was a great favorite with Turner. He was intimate with the family and visited their home whenever he was in the west of England. The family died out, the lodge was sold, and the writer of this was fortunate in securing the Turner drawings and sketches which were in the house.

Pastel: Height, 20¼ inches; width, 16 inches

[SEE ILLUSTRATION]

64. DUNOLLIE CASTLE, OBAN, SCOTLAND. 1831

Oban, situated on the Firth of Lorn, is considered to be one of the beauty spots of Scotland, and yet it is so much of a centre that it is called "The Charing Cross of the Highlands." The castle ruins are a feature of the district.

Water Color: Height, 8¾ inches; width, 12½ inches

Title in Turner's lettering.

65. A DRAWING OF AMERICAN HISTORICAL INTEREST. 1808

DARTMOOR PRISON, IN WEST DEVONSHIRE, ENGLAND, where, a few years later, the Americans, captured by the British, were imprisoned until the close of the war (1812-1815).

A lettered index to all the buildings represented (twenty in number) appears on the back in Turner's handwriting.

Water Color: Height, 14 inches; width, 24 inches

Unique. No other detailed view of the Prison can be traced.

66. ITALIAN PEASANT WOMAN HOLDING CHILD IN ARMS. 1834

The title "ROMAN WOMAN" appears on the margin, in Turner's handwriting.

Water Color: Height, 15½ inches; width, 11¼ inches

67. PORTRAITS BY TURNER. 1827-1838

A. MRS. SARAH SIDDONS, THE FAMOUS ACTRESS

Copied in pencil, after the original.

Oval: Height, 4½ inches; width, 4¼ inches

B. UNNAMED LADY

Half length. (Possibly one of Turner's patrons.)

Water Color: Height, 6¾ inches; width, 5¾ inches

68. TURNER'S ILLUSTRATIONS TO SHAKESPEARE'S "AS YOU LIKE IT." 1843

Conversation between Celia and Rosalind in "AS YOU LIKE IT."

Sepia: Height, 13½ inches; width, 10½ inches

The text in Turner's handwriting.

[NUMBER 70]

69. RUINS OF POMPEII, AS TURNER SAW THEM. 1834

A. TEMPLE IN POMPEII

B. HOUSE IN POMPEII

Water Colors: Height, 7 inches; width, 9¾ inches

70. HALLSTADT, IN THE AUSTRIAN TYROL. 1842

This charming village is situated on the Lake of Hallstadt. The drawing shows the mountain peaks surrounding the lake.

Water Color: Height, 15½ inches; width, 21½ inches

The text is in Turner's handwriting.

[SEE ILLUSTRATION]

71. BUTTERFLY AND BIRD

A. BUTTERFLY. 1843

With an accompaniment of flowers.

B. BIRD. 1828

Seen resting on the bough of a tree.

Water Colors: Height, 9¼ inches; width, 7 inches

72. ONE OF TURNER'S REMARKABLE COMBINATION DRAWINGS OF LEAD PENCIL AND AGATE POLISH. 1846

A Winter country scene, with an old mill at the head of a stream. Figures in foreground. The snow is widely and skillfully distributed, and presents somewhat of a puzzle.

Height, 7½ inches; width, 6¼ inches

73. AUGUST SUNSET OFF SCARBOROUGH. 1843

Open view of the English Channel, with the beach as a foreground. A number of small boats on the water. A Turneresque treatment of clouds and sky.

Water Color: Height, 10½ inches; width, 15½ inches

Title on back in Turner's handwriting.

74. A GRECIAN FESTIVAL. 1844

Drawing of a Romaic dance, held in front of The Temple of Theseus, at Athens. As Turner visited Greece in this year, it is probable that he witnessed the event.

Water Color: Height, 10½ inches; width, 14½ inches

Title in Turner's lettering.

75. MARINE DRAWING. 1843

Open sea, with a variety of ships, large and small, together with a boatload of sailors approaching the largest ship, bedecked with flags. Uncommon sky effects.

Water Color: Height, 8 inches; width, 11½ inches

76. STRATFORD-UPON-AVON CHURCH. 1843

Open gateway entrance to churchyard at rear of church, parts of which are seen through and above the trees.

Pencil: Height, 10 inches; width, 8¼ inches

The title (pencil) in Turner's handwriting.

77. COLORFUL DRAWING OF A SCENE IN ITALY. 1843

A river running between hills and mountains. Peasants on the roadway. Turneresque sky effects.

Water Color: Height, 7¾ inches; width, 11 inches

78. THE TURNER WHO LOVED TO CREATE MYSTERIES. 1848

Pencil drawing of flowers, with the title in Turner's handwriting, "Violettes, in which are Three Portraits." He virtually issues a challenge to every beholder. Find the portraits! Not an easy job. *Height, 7½ inches; width, 5¼ inches*

79. FINE DRAWING OF THE LAKE OF THUN, IN SWITZERLAND. 1842

The surrounding hills and mountains are reflected in the lake, and a colorful Turner sunset adds additional beauty to the scene.

Water Color: Height, 4¼ inches; width, 7¾ inches

80. NAPOLEON AND THE ISLAND OF ELBA. 1816

Lead pencil drawing of "Porto Ferrajo. Elba, The Citadel, and Bonaparte's House." *Height, 10 inches; width, 14¼ inches*

Title in Turner's handwriting.

81. VIRGINIA WATER, NEAR WINDSOR CASTLE. 1842

Beautiful drawing of this lake and its surroundings. Boats in foreground, with figures.

Water Color: Height, 8¼ inches; width, 12 inches

[NUMBER 82]

82. MONT ST. MICHEL. 1838

Particularly fine drawing of this famous place on the French coast, showing a variety of sailing craft and human figures.

Water Color: Height, 9½ inches; width, 20 inches

[SEE ILLUSTRATION]

83. TURNER'S ART IN ILLUSTRATION AND ILLUMINATION. 1843

The text of the poem, "I know a maiden fair to see, Take care!" by Longfellow, from Muller. With two beautiful illustrations, and fine borders, enclosing the text. Two sheets.

Water Color: Height, 12¼ inches; width, 6¾ inches

84. PARISH CHURCH, AIX LES BAINS, FRANCE. A TURNER DRAWING OF SPECIAL IMPORTANCE. 1838

In 1877, a group of French painters were endeavoring to introduce the better type of what is now called Modern Art to the artistic world, and wrote a letter to Sir Coutto Lindsay, founder of the Grosvenor Galleries in London, stating that in their efforts to promote their high aims, they did not forget that *"they had been preceded in this path by the Great Master of Art, the Illustrious Turner."* The letter was signed, among others, by Claude Monet, Pizzaro, Renoir, Degas, and Mary Cassatt.

The drawing, now offered, was made by Turner nearly forty years before this letter was sent.

Water Color: Height, 9 inches; width, 12½ inches

The title is in Turner's lettering.

85. REMINDERS OF TURNER'S VISIT TO TURKEY. 1844

A. A SEATED TURKISH STREET MERCHANT WAITING FOR A CUSTOMER

Pencil: Height, 8½ inches; width, 7 inches

B. RIVER SCENE (BOSPHORUS), WITH AN INTERESTING VARIETY OF SHIPS AND BOATS.

Water Color: Height, 6¼ inches; width, 9½ inches

86. TURNERESQUE LANDSCAPE. 1838

A lake, embedded between hills and mountains; sky effects; an old castle in foreground, etc. Quite in the Venetian style of 1834. *Water Color: Height, 8 inches; width, 12¼ inches*

87. ST. JAMES'S PARK, LONDON. 1834

Two of the beautiful lake scenes in this lovely park.

Water Color: Height, 7¼ inches; width, 9 inches

The title is in Turner's handwriting.

88. An Example of Turner's Humor. 1844

A native Britisher of the lower country order, reads a street theatrical poster advertising the opera, "Pandemonium." Admission 1 shilling.

"What! See Hell for a shilling! Noa, Noa, Measter Sharper. I ha' been in Lunnun afore, you know."!!

Color Sketch: Height, 8¾ inches; width, 6 inches

89. Turner's Fine Portrait of a Woman. 1838

The subject is unidentified. It is possibly a copy made by Turner after a painting by a contemporary artist, and which made an appeal to him.

Water Color: Height, 11¾ inches; width, 9¾ inches

90 Two Sepia Copies of the Famous Painting of St. John, the Evangelist

Turner's copy, in sepia, from the famous painting of St. John, the Evangelist, by Domini-Chino, accompanied by the larger sized drawing (also in sepia), made from it, in 1834.

Height of Finished Drawing, 13¼ inches; width, 11 inches

The title on the back of the small sketch is in Turner's handwriting.

91. Mount St. Michael, Off the Coast of Cornwall, England. 1835

All known views of this famous isle represent it as seen from the distant land. This did not satisfy Turner, so he went there and made this "close-up" picture of it,—probably the only one in existence. *Water Color: Height, 14½ inches; width, 21 inches*

92. Moonlight Marine Drawing. 1848

Ship in foreground; another in the distance. Typical Turner sky and cloud effects.

Water Color: Height, 7¾ inches; width, 10½ inches

93. Turner's Drawing of the Ancient Bust Statue of Homer, the Great Greek Poet. 1844

Chalk and Pencil: Height, 21¼ inches; width, 14¾ inches

94. Two Drawings of Spanish Scenes and Characters. 1842

a. Selling Bread in the Place St. Paul

b. Going to Church, or Visiting

Showing types, costumes and architecture.

Water Colors: Height, 9½ inches; width, 7½ inches

Titles in Turner's lettering.

95. Sepia Drawing of a Lake Scene. 1834

With mountain beyond and trees reflected in the lake.

Height, 5 inches; width, 7 inches

This fine drawing (mounted) has on its margin, in Turner's handwriting, the words, "Done in 3 min."

96. Scottish Lake Scenery. 1824

The head of Loch Tay, with mountains as a background. Figures and cattle in foreground.

Water Color: Height, 8½ inches; width, 12½ inches

97. Berry Pomeroy Castle. 1795

This famous old castle in Devonshire, England, is picturesquely situated near Totnes. The drawing was made by Turner when only twenty years old.

Water Color: Height, 16 inches; width, 22½ inches

98. Striking Combination of Landscape and Natural History. 1840

Lake scene, with mountain in background. A beaver on a rock, in foreground, is standing over two fish he has killed, while a wild duck flies overhead, threatening a descent and a combat.

Water Color: Height, 17½ inches; width, 27 inches

99. The River Rhine at Its Best. 1843

St. Goar, with the river at side, and the Castle of Rhinefels on the hillside beyond. Roadway, with figures, in the foreground.

Water Color: Height, 8¾ inches; width, 12¾ inches

[NUMBER 100]

100. HADDON HALL, DERBYSHIRE, ENGLAND. 1828

Turner's beautiful drawing of the Return from the Hunting Fields. A party of ladies and gentlemen on their horses, and accompanied by dogs, returning, with their trophies, to Haddon Hall, a short distance beyond.

Water Color: Height, 15 inches; width, 20½ inches

Title on the back of the drawing, in Turner's handwriting.

[SEE ILLUSTRATION]

101. A Turner-Rowlandson Figure. 1827

Turner had special appreciation of the work of certain English artists, and did not hesitate to adopt their styles and methods, on occasions. Thomas Rowlandson was one of them, and the figure now presented might well be mistaken for one of Rowlandson's own.

Water Color: Height, 13½ inches; width, 10 inches

102. A Good Judge, Without Being Aware of It. 1848

A typical moonlight marine drawing, showing a variety of sailboats and other craft, near a rocky coast, with misty cloud effects. Written under it was the following: *"Worthy of Turner himself."* This inscription has unfortunately been lost or misplaced. The drawing had on it then, and has on it today, one of the very few known initial signatures of Turner.

Water Color: Height, 4¼ inches; width, 4 inches

103. Turner's Copy of a Wall Decoration. 1842

On a visit to the home of one of his upper-class patrons, the artist saw and admired this beautiful decoration, and made this copy. It speaks for itself.

Water Color: Height, 13½ inches; width, 10½ inches

104. Lake Wallensee, in Switzerland. 1842

With its natural surroundings, it is considered to be one of the most picturesque lakes in Switzerland, and this is verified by Turner's water color of it, offered herewith.

Height, 9 inches; width, 12 inches

Title on back ("Wallensee") is in Turner's handwriting.

105. Meaux, on the Marne, in France. 1838

A place which has attained distinction because of its relation to "The World War" of 1914-18. It is close to Chateau Thierry, and was chosen by the French war veterans as the place that was most appropriate for the recent re-union of those troops who participated in the war.

Water Color: Height, 13 inches; width, 18¼ inches

106. HOLLY AND APPLES. 1844

"A Bit of Holly" and *"A Penny Worth of Apples."*

Water Color: Height, 6 inches; width, 8¾ inches

The titles in Turner's handwriting.

107. TWO OF TURNER'S PACK OF HUMOROUS PLAYING CARDS. 1842

It is definitely known that Turner made at least 20 of these cards. No more are known, though it is likely that his drawings may have covered the entire pack of 52.

The two now offered are of the four of hearts and the four of spades. His manipulation of the hearts and spades is curiously skillful.

Water Color: Height, 3¾ inches; width, 2½ inches

The text is in Turner's handwriting.

108. HEADS OF A PAIR OF HORSES. 1848

So life-like are they, that the first impulse of those who see them, is to reach out and stroke their heads.

Water Color: Height, 9½ inches; width, 12½ inches

109. BLIND BEGGAR, WITH CHILD GUIDE. 1821

Drawing made by Turner while on his extensive tour of the Continent made in 1821.

Water Color: Height, 16 inches; width, 12½ inches

Reproduced in "The Unknown Turner," 1926.

110. A TYPICAL ENGLISH RURAL ROAD SCENE. 1823

Houses, hedges, trees, implements of labor, and the road itself, are in accord, and impart atmosphere.

Water Color: Height, 10¼ inches; width, 14¼ inches

111. TURNER'S HUMOROUS ILLUSTRATION TO JOHN HOWARD PAYNE'S FAMOUS "HOME, SWEET HOME." 1828

An Irish street musician, with boy (as coin collector) and dog, playing on his hornpipe, "Home, Home, Sweet, Sweet Home."

Water Color: Height, 11 inches; width, 7½ inches

It is significant that, while Turner illustrated Payne's famous poem, the private scrapbook of Payne contained two of Turner's original drawings.

112. SCENE ON THE DEVONSHIRE COAST. 1839

Turner added somewhat to the natural interest and charm of this drawing by scratching the surface of the waters, particularly where the numerous rocks appeared, and along the shore line.

Water Color: Height, 5½ inches; width, 9 inches

113. VIEWS IN LONDON PARKS

A. KENSINGTON GARDENS. 1847

Water Color: Height, 5¼ inches; width, 8¾ inches

B. REGENT'S PARK. 1846

Water Color: Height, 4½ inches, width, 7¼ inches

Titles and dates on the backs in Turner's handwriting, and are similar to those in the collection of his friend, Sir Charles L. Eastlake.

114. SMALL FRAMED OIL PAINTING BY TURNER. 1834

Lake with surrounding mountains. Figure in foreground. Done in his Venetian style, and in the same year he visited Venice, but the place represented bears no relation to that city and surroundings.

Height, 4¼ inches; width, 5½ inches

115. UNFINISHED EXAMPLE OF TURNER'S WORK IN THE ART OF ILLUMINATION. 1842

Poem beginning *"Now, the bright morning star, day's harbinger,"* of which only seven lines are given of the ten provided for. The illuminated lettering and design is fine, and nearly complete.

Valuable, as showing in detail, Turner's methods of accomplishment.

116. River and Valley in Scotland. 1829

A bridge spans the river in the foreground, and a woman is crossing it. The sky lights up the mountain sides in the distance.

Water Color: Height, 8 inches; width, 13½ inches

117. A Turneresque Drawing in the Venetian Manner. 1836

Evidently made in Italy, which he visited this year. In some ways it suggests Tivoli. A typical work of the artist at this period. *Water Color: Height, 9 inches; width, 12 inches*

118. Grapes and Flowers. 1848

A. A Bunch of Grapes with a tinted leaf

B. A Group of Beautiful Flowers in a variety of colors

Water Colors: Height, 10¾ inches; width, 8 inches

119. Moonlight Scene on an Italian Lake. 1828

Festa, on Lake Como, from Cadenabbia.

Water Color: Height, 7 inches; width, 10 inches

Title on back in Turner's handwriting.

120. A Specimen of the Unaccountable Doings of "The Unknown Turner." 1838

A humorous story, *"Farmer Barton's Daughter,"* in 31 portrait illustrations of various types of people, all with the text in Turner's characteristic handwriting. The young woman was supposed to have run away and got married, and this neighborhood talk followed. She was eventually found seated in her usual place in the kitchen, watching the plum pudding.

Wash Drawings: Bound in book of octavo size

Turner made at least four such humorous stories, with texts and illustrations. None have hitherto been offered at public sale.

121. A Typical Turner Landscape. 1843

A scene of open country, with trees, etc. in foreground, lighted up from the distance by a glowing sunset.

Water Color: Height, 7 inches; width, 10½ inches

122. Scarborough Castle, from Scalby. 1843

Nearly all of the many pictures that have been made of Scarborough represent it from the south, showing its popular beach and it patrons. Turner made a number of such. In this case he determined to show what the headland and the old castle looked like from the north. A typical North England coast scene.

Water Color: Height, 10¼ inches; width, 20¼ inches

Title on the back in Turner's handwriting.

123. Two Drawings on Rice Paper. 1836

a. Chinese Lady Playing on a Musical Instrument

Water Color: Height, 8 inches; width, 6 inches

b. Group of Flowers, with Butterfly

Water Color: Height, 10¼ inches; width, 7 inches

Turner was an interested student of Chinese art, and made a number of drawings on rice paper, some of them copies after the Chinese

124. Typical Scene of England's Natural Beauty. 1828

Country field, with stream running by its side, and surrounded by a group of beautiful old trees.

Water Color: Height, 14½ inches; width, 21¼ inches

125. English Coast Scene. 1840

With girl seated on a mound in the foreground.

Water Color: Height, 11 inches; width, 14½ inches

[NUMBER 126]

126. DEAD GAME BIRD, LYING ON THE FIELD. 1821

A number of Turner's best friends and patrons were huntsmen, and the artist often accompanied them on their shooting expeditions. He made water color drawings of some of the dead birds, and this is one of his very best.

Height, 14 *inches; width*, 19½ *inches*

[SEE ILLUSTRATION]

127. MOONLIGHT SCENE ON THE RIVER RHINE. 1842

Picturesque view of town on border of the river, with old castle on a hill beyond. Boat, with figures in foreground.

Sepia: Height, 9 inches; width, 11½ inches

128. TWO COLOR STUDIES BY TURNER. 1828

One is a marine view, with a variety of boats in smooth water; the other a colorful view of an Egyptian desert, with camels and their riders, temples in the distance, etc. Made by Turner for his own exclusive use.

Water Color: Height, 4½ inches; width, 10 inches

129. FAMOUS FISH MARKET, AT ROME. 1822

Original sketch (8 x 5½ inches), accompanied with the completed water color drawing (height, 15 inches; width, 10 inches), made from it. An item of special interest and importance.

Title on the back in Turner's handwriting.

130. TURNER PAINTING FOREST SCENERY. 1841

The artist is seated in the foreground with his sketch book in hand, and with his usual "stove-pipe hat." His working materials are on the ground nearby.

Water Color: Height, 11 inches; width, 17½ inches

Reproduced in "The Unknown Turner," 1926.

131. ONE OF TURNER'S FINE CHARCOAL DRAWINGS. 1832

A beautiful combination of land and water scenery, with cloud effects, human figures, etc.

Bears special title, *"Sketched with Burnt Wood,"* in Turner's handwriting, and the pin with which he attached it to the drawing. *Height, 9 inches; width, 13 inches*

Reproduced in "The Unknown Turner," 1926.

132. UNNAMED BEAUTY SPOT. 1823

Lake, surrounded by mountains, with reflections in the water, and an abundance of trees.

Water Color: Height, 7½ inches; width, 18 inches

In this year (1823) Turner made tours in both North Wales and Devonshire. Beautiful scenes like this are to be found in both places.

133. ONE OF TURNER'S "PENCIL AND POLISH" DRAWINGS. 1824

A moonlight marine drawing: a boat with figures in foreground, and other boats in the distance. Drawn with a lead pencil and polished with agate. *Height, 7½ inches; width, 7¼ inches*

134. COCHEM, ON THE MOSELLE. 1838

A typical scene on this river in France, both in atmosphere and architectural effects.

Water Color: Height, 11 inches; width, 15¼ inches

Bears title in Turner's handwriting.
Reproduced in "The Unknown Turner," 1926.

135. ROSLIN CHAPEL, SCOTLAND. 1824

Interior view of this famous chapel, with its remarkable stone carvings, and the Prentice column (shown in this drawing).

Water Color: Height, 8 inches; width, 5¼ inches

136. DUNSTANBOROUGH CASTLE. 1828

This famous castle, probably the most picturesquely situated of all that wonderful group which England possesses, is on the Northumberland coast. It is not surprising that Turner chose to depict it from the sea, rather than from the shore. The action of the waves alone would have made a notable picture.

Water Color: Height, 14½ inches; width, 21 inches

137. EXCEPTIONAL MARINE DRAWING. "CALM." 1828

Ruskin said: *"Nothing is so perfectly calm as Turner's calmness."* Sir Theodore A. Cook termed it *"one of the greatest of Turner's artistic achievements."*

Entrance to a harbor, with sailboats near shore line, and ship in distance. Reflections in water, figures, etc.

Water Color: Height, 10 inches; width, 14½ inches

138. OFF MARGATE, THE NOTED ENGLISH COAST RESORT. 1841

A strikingly Turneresque example of his art in cloud and lighting effects. *Water Color: Height, 8¼ inches; width, 12 inches*

Title on the back in Turner's handwriting.

139. A TURNER ALBUM, WITH TWENTY DRAWINGS BY HIM. 1826-1828

Made for the lady whose portrait appears in the volume. A most interesting variety of both subjects and mediums: Landscapes, Flowers (including one of his cut-outs), Water Scene, Butterfly, Bird, Vesuvius in Eruption, etc. Mainly water colors, with a few fine pencil drawings.

140. ROME, FROM THE FARNESE GARDENS. 1820

When Hakewell's Italy was published in 1820, it contained, among other, an engraving with the above title. It stated that it was engraved from a drawing made by J. M. W. Turner, from a sketch made by James Hakewell. The engraving was the work of J. Le Keux.

The engraving is now offered, in company with Turner's original drawing from which it was made.

Pencil: Height, 5¾ inches; width, 8¾ inches

141. BEAUTIFUL FLOWER BEDECKED ITALIAN TERRACE, OVERLOOKING A LAKE. 1843

On his tour in southern Italy in this year, Turner evidently saw this lovely piece of work, and made a drawing of it.

Water Ccolor: Height, 10¾ inches; width, 17½ inches

142. A Remarkable Example of Turner's Skill in Group Figuring, on a Large Scale. 1824

The ancient Scottish games being performed at St. Fillans in Scotland—an annual event. Probably 500 persons are in the picture, and are clearly defined. The drawing was made by Wm. Turner de Lond, (J. M. W. Turner), and the lithograph, from it, by C. Fisher of Edinburgh. The piece is exceedingly rare. *Height, 13½ inches; width, 18¼ inches*

143. Long Panoramic View of the City of Constantinople (Stamboul), in Turkey. 1844

Two of the great mosques, with their Minarets, are shown. The Bosphorus is at the left. Sailing craft and row boats abound.

Gouache: Height, 14½ inches; width, 41½ inches

144. Typical English Country Scene. 1840

Stream flowing through the centre, crossed by a rustic bridge; one end leading to an old fashioned gable-roofed house, surrounded by trees and shrubbery. A village, or town, in the distance. *Water Color: Height, 10 inches; width, 18¼ inches*

145. Turner's Beautiful Water Color of Loch Lomond, in Scotland. 1824

Regarded by many as the outstanding lake in Bonnie Scotland—though it has an abundance of other fine and beautiful ones.

Water Color: Height, 6½ inches; width, 20½ inches

Title on back in Turner's handwriting.

146. The Tomb of King Henry VII, in Westminster Abbey, London. 1843

Turner has imparted to this drawing, by his marvelous light effects, a charm that one would look for in his landscapes, but not in his architectural drawings.

Water Color: Height, 14¼ inches; width, 19¾ inches

147. A Favorite and Characteristic Design by Turner. 1843

Pencil sketch of a rosebud, and above it a translation of the same rosebud into a beautiful water color.

Accompanying it is a drawing of the lead pencil with which the work was done. *Height, 7¼ inches; width, 10¾ inches*

148. Bisham Abbey, England. 1828

A beauty spot, on the River Thames, near Great Marlow. While it still is called the Abbey (founded in 1337), its real designation is "an Elizabethan Mansion."

Water Color: Height, 8½ inches; width, 13½ inches

Title on back in Turner's handwriting.

149. Lord Byron's Island, Lake of Geneva. 1842

Beautiful view of the lake, surrounded by mountains. The island in the centre.

Water Color: Height, 4½ inches; width, 6¼ inches

Title on back in Turner's handwriting. The great artist was an ardent admirer of the Poet, and well acquainted with his career.

150. Fine View of Lake Maggiore, in Italy. 1834

The famous Isola Bella stands out in the centre of the lake, with the snow-capped and other mountains in the distance. Beautiful reflections show in the water.

Water Color: Height, 8 inches; width, 12½ inches

Title on the back in Turner's handwriting.

[NUMBER 151]

151. TURNERESQUE VIEW OF VENICE FROM THE WATER. 1834
Boat in foreground. Variety of outlined towers and buildings in the hazy distance.

Water Color; Height, 8½ inches; width, 12½ inches

One of the kind that we read about, but seldom see.

[SEE ILLUSTRATION]

152. TURNER'S FINE PENCIL ILLUSTRATION TO SHAKESPEARE'S "CYMBELINE." 1834
Imogen: "Ho! No answer? then I'll enter," etc.

Height, with margin, 9 inches; width, 7½ inches

The text in Turner's handwriting.

153. TURNER'S COPY OF A RUBENS MASTERPIECE. 1834

"Peace driving away the Horrors of War." One of the valued treasures of the Pitti Palace in Florence.

Water Color: Height,, 6¼ inches; width, 9 inches

154. A TURNER SUNSET. 1843

Scene on the shore of an English lake, with typical glowing skies in the distance.

Water Color: Height, 6¾ inches; width, 8¾ inches

155. ITALIAN COAST SCENE. 1828

Fortress on a rock, old houses on the shore, sailboat and smaller craft on the water. Light breaking through the dark clouds.

Water Color: Height, 5¾ inches; width, 12 inches

Mode for and presented by Turner to his friend and patron, John Henderson. The name and address of his friend, in pencil, appears on the back in Turner's handwriting.

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